CINEMATHEQUE 1982

FALL

Thurs. & Sunday, Sept 9 & 12

A TRIBUTE TO THE SAN FRANCISCO ART INSTITUTE

Thursday, Sept 9—FILMS BY GEORGE MANUPELLI—Films: *Almost Crying*, "*Portraits, Self-Portraits and Still Lives with Special Reference to the Assassination of President John F. Kennedy*"—George Manupelli, Dean of the Art Institute, has been a filmmaker since the mid-1950s and was Founder and Director of the Ann Arbor Film Festival for 19 years. With tape accompaniment by David Rosenboom. The filmmaker will be present.

Sunday, Sept 12—A SELECTION OF FILMS BY FACULTY, STAFF, AND STUDENTS. Two short programs will showcase the range of films being produced by the film community at the Art Institute. The fculty/staff program will begin at 8 PM, the student program at 9:30 PM. Refreshments will be served outside the theater.

Friday, Sept 10

OPEN SCREENING

Bring your own film (or work-in-progress) for this first in our monthly open screenings. Admission is $1 for observers free for participants

Thursday, Sept 16

FILMS BY DZIGA VERTOV AND PETER KUBELKA

Films: *Kino Pravda* (excerpt)(1922) and *Enthusiasm* (1931) by Dziga Vertov; *Mosaic Im Vertraen* (1954-5) by Kubelka.

Vertov was probably the first great documentary film visionary, whose understanding of the formal properties of the medium was decades ahead of his time. In his earlier films (*Man With A Movie Camera*, etc.), Vertov employed an intricate form of visual editing to capture the revolutionary fervor of the young Soviet industrial society. *Enthusiasm* was one of the first Soviet sound films, and Vertov characteristically pushed sound-image relationships to their limits in ways which have rarely been equaled since. Made to celebrate the completion of the first 5-year plan, *Enthusiasm* was mutilated soon after its release and restored only after filmmaker Peter Kubelka undertook the major task of locating lost footage in Soviet archives. Kubelka's first film, *Mosaic Im Vertraen* is a collage film utilizing found footage, actors, and many forms of complex sound/image relationships.

Sunday, Sept 19 — *A Dream-like New Wave Odyssey of New York's Lower East Side*

PERMANENT VACATION (1980) by Jim Jarmusch, music by John Lurie

Jarmusch's first feature captures the alienation of New York as seen through the eyes of a young wanderer with no home, no school, and no job. Jarmusch writes: "The film attempts to merge re-created experiences with imagined ones, placing the camera somewhere in the netherworld between documentary and theatrical . . . Aloysios, now 16, drifts in and out of strange encounters with other misfits: always moving, keeping just ahead of whatever it is that seems to be chasing him. . . The music for the film is treated Javanese gamelan, and in certain seauences is mixed with solo saxophone improvisations done for the film by John Lurie (of the Lounge Lizards). . . The film is unofficially dedicated to the memory of Nick Ray."

Sunday, September 26 — *Film In Performance*

EXTENDED CINEMA: FILMS, INSTALLATION & PROJECTION WORKS BY LULU QUINN AND TONY SINDEN

Filmartists Quinn and Sinden have been creating film-related performance works for over 10 years, their base being the time and space concepts common to other 'fine art' issues of the 1970s and 1980s. Sinden writes of his own work: "I endeavor to use whatever medium is best suited to the ideas that I have at a particular moment, and not just a medium for its own sake, or as a fetish." For this presentation the filmmakers will present their pieces outside the Art Institute theater, if the weather permits.

Thursday, September 30 — *The Art of Collage*

'FOUND FOOTAGE' CINEMA: RECENT WORKS

'Found' film material (i.e. footage not originating with the filmmaker) can be creatively synthesized in refreshingly personal and original ways, and many strong films of this nature have emerged in recent years. This program presents some of the most notable and widely varying of them:

Films: *After Dinner Science* and *Bedtime Story* by Esther Shatofsky (NYC), *City Edition* by Alan Berliner (NYC), *Deutschland Spiegel* by Sharon Couzin (Chicago), *Displaced Person* by Dan Eisenberg (Boston), *Made For TV* by William Farley (Berkeley), *Murder Psalm* by Stan Brakhage (Boulder).

Friday, October 1

OPEN SCREENING

Bring a recently completed film, or a work-in-progress. Admission is free for those participating, $1 for observers.

Saturday, October 2 — *Two Early Gangster Classics*

SCARFACE by Howard Hawks (1932) 9:30 PM

With Paul Muni, George Raft, Ann Dvorak, Boris Karloff—first S.F. showing of the long-suppressed (40 years due to producer Howard Hughes) masterpiece which was largely responsible for the public outcry which led to the stiff censorship of the 1930s. Unparalleled in its understated sexuality and violence, *Scarface* is clearly Hawks' finest achievement: brilliantly stylized acting, dialogue, dark and brooding lighting, imaginative use of sound. Godard called it the greatest American (i.e. Hollywood) sound film.

UNDERWORLD by Josef von Sternberg (1927) 8:00 PM

With George Bancroft, Clive Brook, and Evelyn Brent—the first modern gangster film, and the first major aesthetic and popular success for von Sternberg.

Sunday, October 3rd

RECENT FILMS BY SAN FRANCISCO FILMMAKERS

The first in a series of programs presenting new and overlooked films by filmmakers currently living in the Bay Area. Tonight's program: *Deciduous* by Lynn Kirby, *Pond and Waterfall* by Barbara Hammer, *Untitled* by Robert Edgar, *Adymata* by Leslie Thornton, *Bellevue Film* by Gail Camhi, and *Duet* by Richard Sullivan.

There will be Cinemateque barbeque on Saturday, September 25 at noon at Pine Lake at Sigmund Stern Grove, 19th and Sloat Boulevard. Bring your baseball glove.

Thursday, Sept 23 — *An homage to one of film's great surrealists*

THE FILMS OF SIDNEY PETERSON—with Mr. Peterson in person

Films: *The Potted Psalm* (with Broughton), *The Cage*, *The Petrified Dog*, *Mr. Frenhofer & The Minotaur*, *Clinic Of Stumble* (all 1946-49); *Man In A Bubble* (1981)

After whetting his appetite on *The Potted Psalm* (with James Broughton) in 1946, Sidney Peterson made his next five picaresque comedies at the S.F. Art Institute using students as actors and crew—a tradition which survives to this day. Daring in their absurdly disjunctive editing and bizarre imagery, these are classics of early experimental film. Now in his seventies Mr. Peterson has recently completed another film (West Coast premiere tonight) and published a book of memoirs, *The Dark Of The Screen*. This will be his first public S.F. appearance in many years; a reception in honor of the artist will follow the screening. (Program will be repeated at the P.F.A., Sunday, Sept 26, at 3:30)

Thursday, October 7 — *A New Feature by Straub and Huillet*

FROM THE CLOUD TO THE RESISTANCE (1979)

By Jean-Marie Straub and Daniele Huillet—The directors have chosen two texts by the controversial poet and novelist Cesare Pavese to form the structure for their most sensual and accessible film since *The Chronicle of Anna Magdalena Bach*. Straub and Huillet have consistently been among the most unorthodox and compellingly personal European filmmakers since they began making short films nearly thirty years ago. Their work is filled with an intellectual rigor rare for the cinema, but never loses sight of the emotional/political power inherent in their material.

Screenings at 800 Chestnut Street;

IF YOU WOULD LIKE TO RECEIVE THE CINEMATHEQUE CALENDAR BY MAIL, SEND YOUR NAME AND ADDRESS TO 480 POTRERO AVE, SF CA 94110

ADMISSION: $3.00 (single show), $10.00 pass good for 5 admissions.

ALL PROGRAMS BEGIN AT **8:00 PM** UNLESS OTHERWISE NOTED

THE CINEMATHEQUE PROGRAMMING IS FUNDED IN PART WITH GRANTS FROM THE CALIFORNIA ARTS COUNCIL, THE NATIONAL ENDOWMENT FOR THE ARTS, AND THE SAN FRANCISCO HOTEL TAX FUND

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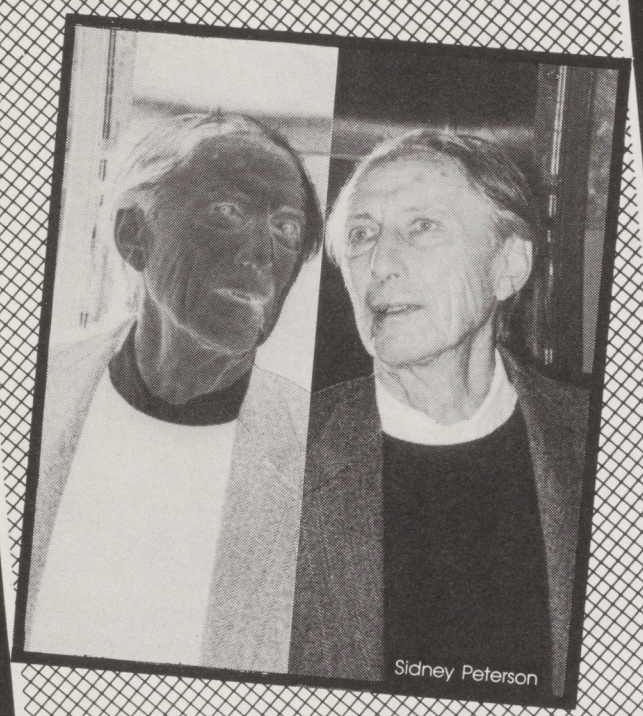


Sidney Peterson

Vertov

Jarmusch

Typesetting: Re/Search Typography
Design/layout: White Line Photography

Sunday, October 10 *One showing only*

ANDY WARHOL'S *BIKE BOY*

Starring Joe Spencer, Viva, Ed Weiner, Brigid Polk, Ingrid Superstar; Written and directed by Warhol—One of the best acted of Warhol's later films, *Bike Boy* features remarkable performances by Viva and Spencer. We are again fortunate to make available a rare Warhol film which has been out of distribution for many years.

Thursday, October 14

PERSONAL SUPER-8 VISIONS

This is the first in a series of programs which will highlight some of the films being made in intimate modes especially suitable to Super-8 film. Ranging from portraits of friend and places to purely visual pieces, these films give clear indication that quality work is being accomplished in this 'home' medium.

Films: *Underwater Blues* by Poli Marichal (Puerto Rico); *Urban Archeology #1* by Scott Stark (San Francisco), *Portrait of John Broderick, Part I* & *Bopping The Great Wall Of China Blue* by Saul Levine (Boston), #3 by Ellen Gaine (Boston), *Fireman In The Snow* & *other cold heat* by Barbara Lattanzi (Buffalo), *Dom* (Home) by Andrei Zdravic (San Francisco)

Sunday, October 17 *Michael Rudnick in Person*

THE FILMS OF MICHAEL RUDNICK

Michael Rudnick has been making films in the Bay Area for nearly 10 years, and his work has expanded to embrace many forms of expression. He has recently been awarded the James T. Phelan prize, given to native Californians for their excellence in artistic achievement. Tonight's program will include several new or unshown films:

Films: *Panorama* (working title), 15 min., (1982), *Day & Night* (working title), 3 min. (1982), *Delugion*, 3½ min. (1982), *The Compound*, 6½ min. (1981), *Ondeo*, 6½ min. (1980), *4:59 A.M.*, 7 min. (1980), *Mould FX*, 2 min. (1980), *Microseries*, 11 min. (1977-78), *Pup Y Pup*, 3 min. (1977), *An Old Coat Flapping*, 3 min. (1977)

Thursday, October 21 *James Benning in Person*

HIM AND ME (1981) by James Benning

For the past ten years James Benning has been the most notable filmmaker of the American midwest. Such films as *11 x 14* and *One Way Boogie Woogie* successfully reinvented the narrative form, combining striking postcard-like cinematography with wittily imaginative sound relationships. Of *Him and Me* Benning has written: "On November 4, 1979 a good friend of mine died in her sleep. I woke up at 6:00 A.M. with her hand resting against my thigh. At precisely the same time the American Embassy in Iran was stormed . . . *Him and Me* is a story about a man and a woman and their travels . . . U.S. out of El Salvador, now!"

Sunday, October 24 *Film In Performance*

The Spectral Theatre Presents: "THE ADVENTURES OF SKY-BABY"

The Final Episode: Never Before Has It Been Told . . . *"THE MAN WHO THOUGHT HE WAS TIM KENNEDY"*

"'To a cloud of witnesses'; well, almost any micro photoist worth his chemicots will tip anyone tossing him the teaser. We ought to be deeply thankful that we have even a projectable with now dried pattern piece of screen after it all and cling to it as with drowning eyes." (Nelson Swann, "EXCERPTS")

Thursday, October 28 *Ms. Lowder will be present*

THE FILMS OF ROSE LOWDER—Ms. Lowder will be present

Films: *Retour D'Un Repere Compose* (1981), *Rue Des Teinturiers* (1979), *Champ Provencal* (1979)

Rose Lowder is an English filmmaker who has made all of her films in France. The films use landscape or urbanscape situations in and around Avignon.

"In looking at Lowder's films, tiny image variations exploring all possibilities at an accelerated rhythm, one thinks of music. It is impossible to imagine music being added to the picture as the picture itself is music. That which could be no more than a cold stylistic composition fascinates by the poetry of the colors; that orange red and that pale yellow which rest on the water's surface . . ." (Isabelle Brighi)

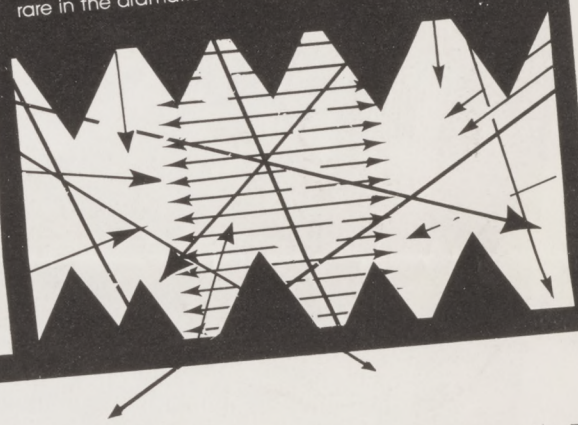
Sunday, October 31 ..... *A Halloween Special*

THE FILMS OF CURTIS HARRINGTON

With Mr. Harrington in Person

Films: *Fragments Of Seeking* (1946); *The Wormwood Star* (1947); *On The Edge* (1949); *The Assignation* (1953); *What's The Matter With Helen* (1967), with Debbie Reynolds, Shelley Winters, and Dennis Weaver.

Perhaps more than any director in recent years, Curtis Harrington's films achieve disturbing states of psychological terror and the macabre. From his early short surreal narratives through the tour-de-force *What's The Matter With Helen*, Harington displays a mastery of craft and vision truly rare in the dramatic cinema.



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